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ABSTRACT

This collection of recipes is intended for art teachers to provide low-cost, non-toxic materials for classroom use. The materials needed are readily available and can be purchased in quantity to help the budget conscious teacher. Recipes included are for modeling materials, edible modeling materials, paints and inks, adhesives, fixatives, and drawing and transfer materials. (EH)

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The Art Recipe Book

Volume One:

60 Non-toxic Art Materials from Readily Available Materials

by Donna Janeczko

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The Art Recipe Book

Volume One:

60 Non-toxic Art Materials from Readily Available Materials

Donna Janeczko

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FOREWORD

Seasoned art teachers know that most of the art materials available for purchase commercially are of good quality. New non-toxic and washable materials are generally fine for classroom use -- as long as the old budget holds out! But what do you do in the middle of the school year when you are out of paint and money as well? Are there (any more) ways to stretch that tight budget starting at the beginning of the school year? Do you worry that some of the materials you are buying which are not top-of-the-line contain some ingredients which are less than optimal for use by young children?

This collection of recipes is meant to help with some of these concerns. Because they make use of readily available materials (most of which may be found in your kitchen), they are inexpensive to make. You may be amazed at the nice textures, smells, and flexibility of many of the materials in this book, not to mention the bottom-line cost. I've tried to stick with non-toxic materials and have adapted old recipes by replacing preservatives for that reason. You may also be glad to know that when they are discarded, they won't add to the pollution problem. I must admit, however, that I did include a few recipes which make use of small amounts of turpentine and clear varnish, since they are wonderful recipes and no substitutes could be found for those ingredients. Obviously, children should not be involved in making these few materials.

Every art room and classroom I have worked in since 1969 has had old containers of dry tempera sitting in the back of a cabinet which no one (including me) has cared to use because purchased liquid tempera is far superior to the normal water and dry tempera mix. Since experimenting with the recipes in this book which make use of dry tempera, I now have a new respect for the stuff! No one ever told me about the many ways that dry tempera can be mixed to make paints and modeling materials. A nice aspect of mixing paints from dry is that you can mix only as much as you will need for your immediate needs, and reduce spoilage. Since I've been living in the South for the past twelve years, I've seen (and smelled) more mold and fungus coated commercial fingerpaint than I care to remember. Even the very best brands seem to be susceptible. The paste- and starch-based fingerpaint recipes allow for some of the most attractively colored, textured and good smelling paint I've ever used with students. Refrigerating helps if you can manage it. Just using up the dry tempera in your art room will help stretch your budget. Some of the materials are so pleasant to use, that you may prefer them even if you have no budget problem at all!

There are plenty of recipes which use flour, cornstarch, baking soda, and salt. The grocery store is the obvious source of these ingredients, but consider a discount wholesale club or warehouse if you plan to make large quantities of art materials. Inexpensive extracts and oils for scent and preservative properties are often called for. These can be purchased at pharmacies in drugstores and discount stores. I've included hints for re-using household and commercial art material containers to store and dispense homemade art supplies. My book, Recycling and Reuse in the Art Room, contains even more ideas along this line.

I hope you will find this material useful in some way and that you and your students will enjoy the experience of making at least some of your own art materials.

Donna Janeczko

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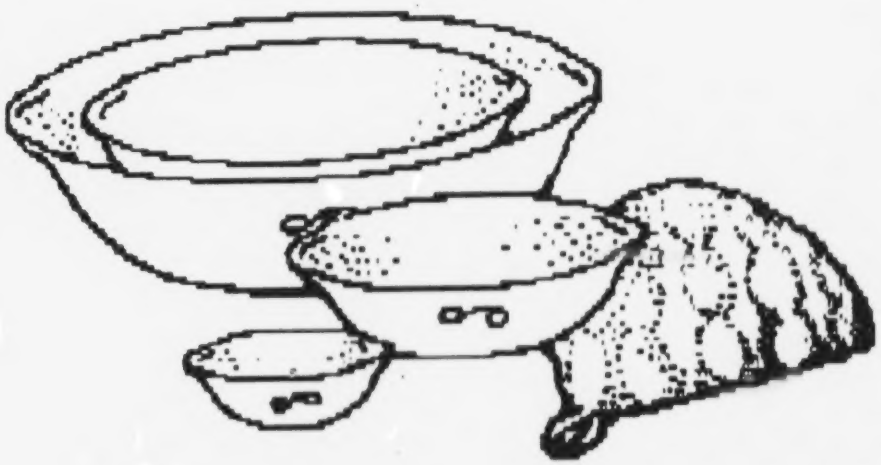
Modeling Materials



A Few Words About Children and Modeling Materials...

When offering 3D materials to children, please remember the "old standbys": commercially available plasticene (or modeling clay) for non-permanent projects and low-fire ceramic clay for permanent projects. Neither material is particularly expensive. You may be able to work with the art teacher in your school or in another school in your area to get ceramic clay projects fired if you don't have a kiln. Of course, it is not necessary to fire all articles made with ceramic clay by small children! This is important when you consider that the tactile experience of working with nice, cool, "gushy" earth clay is a wonderful activity for small children. However, since the majority of children can be expected to work naturally in a synthetic* fashion, little bits and pieces are likely to fall off before the project is actually fired. It is NOT a good idea to try to teach very young children to work using an analytic* fashion if that is not their natural style!

The recipes for modeling materials in this book can provide variety of experiences for children. Since they love to be included in the process of making these materials, each recipe is printed in large print with little extraneous material on the page for easy reading. Reading, following directions, and measuring are all skills which will be enhanced by allowing older children to work independently. Kneading the clays is very physical and often provides a "calming" activity. The smells, colors and textures of the various materials provide sensory stimulation as well. You may want to see to it that children in your care are "suited up" in smocks or aprons before beginning, to insure that clean-up is kept to a minimum. Plastic trash bags with holes cut out for head and arms can't be beat for keeping kids relatively neat during the experience!

There are many variations on the flour-salt clays and the cornstarch clays. I included several of these, particularly where the proportions or procedures varied sufficiently to warrant it. If you find the recipes containing flour to be too dry to knead when all the materials have been added, add more water, a little at a time. If the clay is too wet, add a little flour as you knead it. (No pun intended, of course.) For very humid climates, like that of Florida, you may want to stay away from the flour-salt clays if doing projects meant for the long term. Even shellacked baker's dough ornaments have been known to suddenly soften and grow mold!

Edible clays are fun, but remember to keep all surfaces, utensils, and hands clean when making them. You certainly don't want a pleasant art experience to turn into a "communicable disease swap meet"!

Happy mixing -- Remember, it's "knice" to be kneaded!

**Synthetic* -- created by making separate parts and adding them together to make a "whole". (Parts to whole)

**Analytic* -- created by squeezing, pinching, and pulling the whole piece of clay without actually removing any of the clay and re-adding it. (Whole to parts)

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ART DOUGH

2 cups flour
1 cup salt
1 cup water

Combine the flour and salt and gradually add the water. Knead the mixture for 7 to 10 minutes. Store dough in a plastic bag until it is to be used.

NOTE: This recipe is for baking only. It will not store for any length of time. When projects are ready, bake them at 325 - 350 degrees Fahrenheit on a foil-covered cookie sheet. For each inch of thickness, bake 1 hour or until golden brown.

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BAKED DOUGH

Mix together **4 cups flour**, **1 cup salt**, and **1 and a half to 2 cups of water** to make a stiff dough.

After working with the dough, bake it in a slow oven (about 250 degrees Fahrenheit) for 1 hour. For an antiqued effect, brush on condensed milk and food coloring.

BAKED FLOUR AND SALT CLAY

1 cup salt (240 ml)
4 cups flour (960 ml)
1 1/2 cups water (360 ml)

Mix by hand; knead about five minutes or until pliable.

After making objects, bake them on a cookie sheet in the oven at 350 degrees Fahrenheit (176 degrees Centigrade). Check oven to make sure the outside crust does not burn, especially if pieces are small or very thin. (This makes enough for eight children and is a good recipe to use when teaching metrics.)

These two recipes are essentially the same, only the baking temperature varies.

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CLAY DOUGH

1 cup all-purpose flour
1/2 cup salt
About 1/3 cup water

Mix the salt and flour together in a bowl. Add the water a little at a time. Squeeze the dough with your hands until it is smooth. If the clay dough gets crumbly, wet your hands with a little water. If the dough gets too wet, sprinkle it with flour and squeeze again. Store in a plastic bag.

FLOUR AND SALT CLAY

1 1/3 cups flour (320 ml)
1 teaspoon alum powder
1 2/3 cups noniodized salt
2/3 cup water

Add water slowly until a clay-like consistency is reached. Knead the mixture. Objects made from this mixture shrink. (This makes enough for five children to have a golf ball-sized piece.)

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PLAY DOUGH 1

Mix together **4 cups flour**, 1/4 **cup salt**, and 1/4 **cup powdered tempera paint**. Gradually add approximately **1 1/2 cups water mixed with 1 tablespoon oil**. Keep kneading the mixture as you add the liquid. Add more water if too stiff, more flour if too sticky.

PLAY DOUGH 2

1 cup water
1 cup flour
1/4 cup salt
2 teaspoons cream of tartar
Food color and/or scented flavorings (optional)

Combine all the ingredients in a saucepan. Cook until the mixture forms a ball. Cool until it is a touchable temperature. Add any desired color or scent and knead until dough is smooth. Use extra flour, if needed.

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PLAYDOUGH 3

5 cups flour
2 cups salt
4 tablespoons vegetable oil
4 tablespoons water
Oil of wintergreen or oil of cloves (optional)
Food coloring or powdered tempera (optional)

Mix dry ingredients and add water slowly to make a pliable mixture. Add salad oil to prevent hardening. Powdered tempera may be mixed in with the flour, or food coloring may be added with the water. **If finished objects are to be dried, omit salad oil and substitute 5 tablespoons wheat paste.** Store in a covered plastic container or in a plastic bag. NOTE: a few drops of oil of wintergreen or oil of cloves will prevent souring or spoiling in the short term.

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COOKED SODA DOUGH

Mix 1 lb. baking soda, 1 lb. cornstarch, and 1 1/4 cups water. Cook over medium heat until too thick to stir. Knead the mixture as it cools.

SALT AND CORNSTARCH MODELING MIXTURE

1 cup salt
1/2 cup cornstarch
3/4 cup water

Cook in a double boiler and in two minutes this will form a glob or mass. Place the mass on waxed paper until it is cool enough to handle, then knead (as bread dough) for three minutes. The material can be wrapped in foil or placed in a plastic bag until time for use. It will keep for several days, but must be kneaded again before using.

You can double this recipe.

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CRAFT CLAY

1 cup cornstarch
2 cups baking soda
1 1/4 cups water
food coloring
aluminum foil or a plastic bag

Combine the first three ingredients in a saucepan and cook over medium heat, stirring constantly. When the mixture is thickened to doughlike consistency, turn it out on a piece of aluminum foil or on a breadboard. Food coloring may be worked into the clay when it has cooled slightly. Keep the clay in a refrigerator covered with aluminum foil or in a plastic bag to keep it pliable when not in use. Clay may be rolled and cut into shapes or may be modeled into small shapes. Air dry.

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CREPE CLAY

1 fold of crepe paper -- any color
1 tablespoon of salt mixed with
1 cup flour
water

Cut the crepe paper into tiny pieces (confetti size). Place them in a large bowl and add only enough water to cover the paper. Allow it to soak for 15 minutes, and pour off the excess water. Add enough of the flour-salt mixture to make a stiff dough. Knead well until it is blended with the crepe paper.

GLOOPY GLOP

2 Tablespoons white glue (like Elmer's, e.g.)
2 Tablespoons liquid laundry starch

This stuff is wet to begin. (You'll think that you've made it wrong.) Keep working it. You can add food coloring if you wish to. This is technically not really a modelling material, but just a nice silly material. It is usually a big hit!

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HEAVY SAWDUST CLAY

2 cups sawdust (480 ml)
1 cup plaster of paris (240 ml)
1/2 cup dry wheat paste (120 ml)
1 1/2 cups of water (360 ml)

Add the water slowly to the dry mixture and stop when the mixture is pliable. (This makes enough for three children to have a tennis ball-sized amount.) This clay dries quickly.

LIGHTWEIGHT SAWDUST CLAY

4 cups fine sawdust (960 ml)
2 cups thickly mixed wheat paste (480 ml)

Add more sawdust if shapes will not stay firm when working with this clay. Pull objects out of the mass. Do not use if the humidity is high because of extended drying time. Allow two days for objects to dry. (This makes enough for three children.)

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CLAY PAPIER MACHE

Soak newspaper in slip (liquid clay) instead of the usual wheat paste and water. This mixture is excellent for making a firm, yet brittle object. The finished piece will crack and break when dropped or hit with a hard object. This is ideal for making a *pinata* at Christmas time.

GELATIN PAPIER MACHE

1 box Knox Gelatin
3 oz. white glue
2 oz. water

Mix ingredients and stir until mixture is smooth and creamy. Tissue paper or paper toweling strips, saturated with water, are placed over the object to the desired thickness. It will dry translucent and with a shiny surface.

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PAPIER-MACHE PULP

1. Tear, (do not cut with cutter or scissors) paper into small pieces no bigger than one-half inch square. Be sure the edges of the pieces are ragged.

2. Place the torn paper into a container and cover with water, and at the same time stir the mixture to make sure all the paper becomes wet.

3. Add a teaspoonful of salt for each quart of mixture to prevent spoilage. Allow this to soak for at least thirty-six hours.

4. Mix and squeeze the mixture until it becomes pulp.

5. Mix in wallpaper paste in small amounts as it is needed.

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SAWDUST AND WHEAT PASTE FOR MODELING

2 parts sawdust
1 part wheat paste
Water

Add the paste to cold water to form a smooth and creamy mixture. Add sawdust and more water if necessary, until the paste becomes like putty.

SAWDUST DOUGH

5 scant cups sawdust
4 - 5 cups water
1 generous cup of wheat paste
tempera

Mix sawdust dough and store in the refrigerator overnight. Completed objects may be painted when thoroughly dry. To help in drying, set objects on a cake rack to allow for air circulation. Children will enjoy working with the unusual texture of this material. Colored toothpicks, beads and buttons can be used to decorate the finished products.

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SAWDUST MODELING MIXTURE

1 cup sawdust
1/4 cup wallpaper paste
Water

Mix sawdust and wallpaper paste together and add enough water to make a soft putty. Dries like wood. Allow a day or two for drying.

SAWDUST MODELING MIXTURE II

1 cup sawdust
1/4 cup white glue or carpenter's glue

Mix ingredients together until it forms a malleable ball. Form as desired. Dries like wood. Allow a day or two for drying.

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CARVING MATERIAL

1 part modeling plaster
1 part sawdust

Mix ingredients. Pour into a cardboard box and allow to harden. Soak block in water if it becomes too hard to carve. Carve with a rasp, nail file, large nail, sandpaper, unbent paper clip, etc.

SIMULATED MARBLE

1 part Vermiculite
1 part modeling plaster
Water

Mix ingredients and add water, stirring constantly until the mixture becomes creamy. Pour in cardboard box and allow to harden. Model with knife, rasp, sandpaper, or any similar tool.

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SOAP FLAKE MODELING MATERIAL

2 cups soapflakes (such as Ivory or Lux)
Enough water to moisten

Mix the soapflakes and water in a bowl. Whip with an eggbeater or hand mixer until of a consistency to mold. Food coloring or powdered tempera can be added. The very slick texture is pleasing to most age groups. This is slow to dry. It can be used to add 3-D effects to paintings or drawings. Finished products can be sprinkled with glitter or colored salt crystals. NOTE: Remind children to keep their hands out of their eyes and mouths!

SIMULATED STONE

Formula A

1 part sand
1 part cement
4 parts Zonalite
1 part modeling plaster

Mix ingredients, then add water to form a thick paste. Pour into a cardboard box or milk carton, and allow to harden. Peel off cardboard before carving with blunt instrument.

Formula B

2 parts sand
2 parts cement
4 parts Zonalite

Mix ingredients, then add water to form a thick paste. Pour into cardboard box or milk carton and allow to harden. Peel off cardboard before carving with a blunt instrument.

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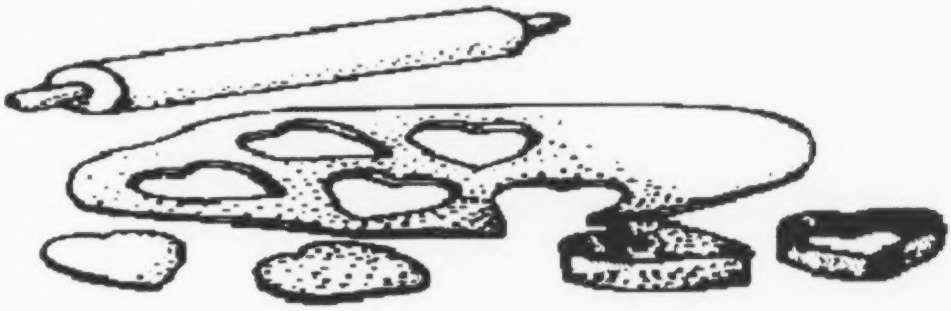
Edible Modeling Materials



PEANUT BUTTER PLAY DOUGH

1 cup peanut butter
1 cup Karo syrup
1 1/4 cup powdered milk
1/4 cup powdered sugar

Mix the ingredients together and knead. Play with the dough and shape it as desired. Refrigerate. NOTE: If this is to be eaten during or after shaping, make sure that all surfaces and hands are sparkling clean. In some communal situations with young children, communicable diseases can be spread easily when kids "share" this type of edible material.

EDIBLE CLAY

1/3 cup Crisco
1 teaspoon any flavoring
1/3 cup Karo syrup
1 lb. box 10X powdered sugar
Food coloring to match flavoring

Mix all ingredients together. Store in an air tight container in the refrigerator.

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COOKIE CLAY

1 cup margarine at room temperature
1/2 cup white sugar
1/2 teaspoon vanilla extract
2 cups white flour
Food coloring

Mix the first three ingredients together until soft and fluffy. Add the flour and mix again with your hands or with a food processor. It will end up dry and crumbly, not sticky at all. Divide the crumbs into several piles, depending on how many colors you want. Add drops of food coloring to each pile of crumbs. Squeeze in your hands until the mixture sticks together and becomes soft like clay. Add one or two drops of water if needed.

After shaping cookies, bake in a cool oven (300 degrees F) for 15 to 20 minutes.

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CANDY CLAY RECIPE

1/3 cup butter or margarine
1/3 cup light corn syrup
1/2 teaspoon salt
1 teaspoon vanilla
1 lb. powdered sugar
Food coloring

Combine the first four ingredients. Mix in the powdered sugar. Knead until smooth. Add more powdered sugar, if necessary, to make a nonsticky, pliable clay. Divide into small portions. Mix in food coloring.

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SUGAR PASTE

1 1/2 teaspoons unflavored gelatin
1/4 cup cold water
1 lb. powdered confectioner's sugar
Cornstarch for dusting working surface
Food coloring

Sprinkle the gelatin over the water in a small heatproof bowl. Let stand for five minutes. Place the bowl in a container of hot water and heat gently, stirring to dissolve the gelatin. Remove from the heat and add the powdered sugar gradually, mixing after each addition. Gather the dough into a ball and knead on a cornstarch dusted surface until it is satiny. If the dough is too stiff, add a drop or two of water. If it is too sticky, dust it with a little cornstarch. Wrap immediately in plastic wrap. Store in refrigerator until needed. Add a drop or two of food coloring to each small ball of dough as you are working. Work quickly and make small objects. Allow to air dry. **Note:** these objects will be fairly fragile. If work is not to actually be eaten, use white glue to attach objects together or to other objects, such as flour dough ornaments or jewelry. This recipe is not really suitable for very young children.

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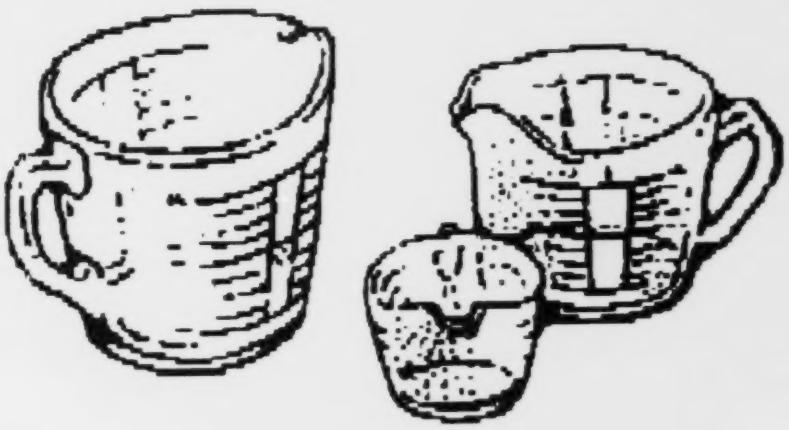
Paints & Inks



Finger or Squeeze Bottle Paint

2 cups flour
1/2 cup salt
1/2 cup sugar
1 1/2 cups water
Food coloring
Kitchen flavoring or extract

Use a sieve or sifter to sift all the dry ingredients into a container. Cradually add the water, desired food coloring, and flavoring or extract (optional). The resulting material can be used as *fingerpaint* or poured into a squeeze bottle and applied to heavy paper as a sort of *paint.*

Textured Paint

Add clean **sand** or vermiculite to tempera paint.

Soap Paint

1 cup soapflakes
1 cup water
Food coloring or tempera

Mix the soapflakes and water in a bowl with the coloring material. Whip with a wisk or egg beater until creamy.

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CORNSTARCH FINGER PAINT

1/2 cup cornstarch
1 quart boiling water

Dissolve the starch in a small amount of cold water and gradually add the hot water. Cook until clear. To keep from drying, add **2 tablespoonfuls of glycerine**. Add **oil of cloves** or **wintergreen** to keep from souring.

For color, use powdered tempera mixed with water to the consistency of a smooth paste.

LIQUID STARCH SILK SCREEN PAINT

Liquid starch
Powdered paint

Add liquid starch to powdered paint until it is the consistency of light paste.

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FINGER PAINT #1

1 cup cornstarch
1 1/2 cups cold water
4 cups hot water
4 teaspoons alum or disinfectant for preservative
2 tablespoons glycerine
clean plastic squeeze bottles
food coloring or tempera paints

Mix together the cornstarch and 1/2 cup of the cold water in a medium sized pot. Add the hot water, stirring constantly to prevent lumps. Cook the mixture over medium heat, stirring constantly, until the mixture comes to a boil. Remove the pot from the heat and add the remaining cup of cold water and the preservative. Stir until thoroughly mixed. Add the glycerine. Divide the cooled mixture into squeeze bottles and add the coloring material. Shake until the color is well blended. Simply squirt small amounts of paint out for each child.

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FINGERPAINT #2

1 cup cornstarch
2 cups cold water
2 envelopes unflavored gelatin
4 cups boiling water
plastic squeeze bottles
food coloring or tempera paints

Mix the cornstarch with 1 1/2 cups of cold water in a medium sized pot. Soak the gelatin in 1/2 cup of cold water. Set this aside until ready to use. Pour the boiling water slowly into the cornstarch mixture, stirring as you pour. Cook the mixture over medium heat, stirring constantly, until the mixture boils and clears. Remove the mixture from the heat and stir in the softened gelatin. Cool the mixture and divide into the plastic bottles. Stir a different color into each bottle and shake until the color is blended. Refrigerate until needed. Squeeze out small amounts of paint for each child for painting on paper or table.

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FINGER PAINT #3

1 cup regular white flour
4 cups water
2 tablespoons glycerine
2 teaspoons alum for preservative
plastic squeeze bottles
food coloring or tempera paint

Mix the flour with 1 cup of the water in a medium sized pot. Gradually add the rest of the water and cook over medium heat until thick and glossy, stirring constantly. Allow the paste mixture to cool. Add the glycerine and alum.

If the mixture is too thick, thin it with a little water. Divide the mixture into plastic squeeze bottles and add the coloring or tempera paint. Shake well to distribute color. (Clean dishwashing detergent or shampoo bottles will work for this.) When children are ready to paint, squeeze out a little fingerpaint directly onto paper or table.

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LAUNDRY STARCH FINGER PAINT

2 quarts boiling water
1 cup soapflakes
1 cup laundry starch
1/4 cup talcum powder

Dilute starch in a cupful of cold water. Add the remaining water slowly, stirring starch constantly to avoid lumping. Stir in soapflakes and talcum powder. This will make about 5 pints. The adding of soapflakes to the paint acts as a binder. This recipe can be used to fingerpaint on glass or over a heavy coat of crayons.

TEMPERA SILK SCREEN PAINT

Tempera paint
Soapflakes
Water

Add a small quantity of soapflakes to the tempera to give it viscosity and to deter drying. Add water only if necessary. If paint is too thick, it will clog the screen; if too thin, it will run. Finger paint of a creamy consistency can also be used.

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BLOCK PRINTING INK

6 tablespoons powdered tempera
2 tablespoons clear varnish

Thoroughly mix the varnish and dry tempera until smooth. Use a palette knife, if necessary. Apply to block with a brayer. This is obviously **not** water soluble, and should be reserved for activities with children whose clothes are suitably protected. This ink can also be used for object and potato printing.

PETROLEUM JELLY PRINTING INK

1/4 cup petroleum jelly
dry tempera paint

Mix the petroleum jelly and dry tempera together until you have the color you want and the mixture is thick enough to apply with a brayer. This paint may be rolled out onto a piece of glass or formica and drawn into with a pencil or other drawing tools and then printed onto a sheet of paper. The paper should be carefully placed on top of the inked design and pressure applied with hands or brayer. It can also be applied to any other relief plate and printed in the traditional manner.

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MILK PAINT 1

1 cup powdered nonfat milk
1 cup water
powdered tempera

Mix the dry milk and water together. A blender is great for this if you have one, otherwise, mix in a bowl. Add the powdered tempera to the milk and mix until the desired consistency. Refrigerate, if you can. If you do not have access to refrigeration, mix up only as much as you will use in a day or two. The advantage of this mixture is that the paint will dry with a nice glossy finish and will not chip or come off on your hands when dry.

MILK PAINT 2

1/2 cup dry tempera
1/2 cup powdered milk
1 tablespoon cornstarch
1 cup warm water

Mix all the dry ingredients together in a bowl or blender. While stirring, gradually add the water. Refrigerate if you can. If you have leftover paint at the end of the day, pour it into egg cartons or muffin tins and allow it to dry completely. Another day it can be used by wetting brushes and using like watercolor pans.

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WATERCOLOR PAINT

2 tablespoons white vinegar
4 tablespoons baking soda
2 tablespoons cornstarch
1/2 teaspoon glycerine
Food coloring
White styrofoam egg cartons, plastic milk jug tops, clear plastic sectioned packaging from cookies, candies, etc. or emptied commercial watercolor pans.

Mix the vinegar and baking soda together in a bowl. Add the cornstarch and glycerine when the mixture stops foaming. Mix well. Pour the resulting mixture into the containers of your choice. Add several drops of food coloring to each pan and stir. Make sure that you have made a strong color, as it will be diluted when painting. Mix colors to get the colors you desire. Allow these paints to harden overnight.

GLUE PAINT

Powdered Tempera
1/2 Cup Water
1 Cup White Glue

First mix the glue and water. Add the desired color of dry tempera and mix until the consistency of thick cream. A blender or hand mixer is good for this if you have one. This paint is good for painting on waxy materials, such as milk cartons or plastic, since it will stay where you put it.

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WONDER PAINT

1/4 cup glycerine
1/4 cup water
1/4 cup white glue
dry or liquid tempera for coloring

Mix the first three ingredients in a large lidded jar or plastic bowl to the consistency of cake icing. Add the tempera slowly until the desired color is achieved. Stir well. Cover with a lid and set aside for a few days. Use this with a regular or foam brush (from the hardware store.)

SALT PAINT

1/4 cup liquid starch
1 cup salt
1/2 cup water
dry tempera or food coloring

Mix the first three ingredients together thoroughly. Add dry tempera or food coloring until you have the desired color. Use this for brush painting or place in a squeeze bottle for painting. This paint "sparkles" when dry.

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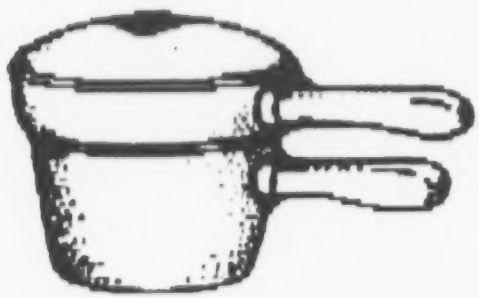
Adhesives



LEMONY LABEL GLUE

6 tablespoons white vinegar
1 packet unflavored gelatin
1/2 tablespoon lemon extract

Bring the vinegar to a boil in a small sized pot. Add the gelatin and stir until completely dissolved. Remove the mixture from the heat. Add the lemon extract and stir until well mixed. If there are lumps, strain. Store in a small covered glass bottle or plastic squeeze bottle. If the glue gets thick upon standing, immerse the bottle in a container of warm water. This glue is for paper to paper adhesion. It is also good for homemade envelopes and/or labels. You can apply this glue with a brush and let air dry. Later, the labels can be moistened like stamps.

GUMMY GLUE

2 packets (1/2 oz.) unflavored gelatin
2 tablespoons cold water
6 tablespoons boiling water
1 teaspoon white corn syrup
1 teaspoon lemon extract

Place the cold water in a small bowl. Sprinkle the gelatin into the water and put the bowl aside until the gelatin is softened. When the gelatin is softened, pour the mixture into the boiling water and stir until completely dissolved. Add the corn syrup and lemon extract. Mix well. Store in a covered bottle. Use this glue for paper to paper adhesion. It is good for envelopes and labels. If the glue gets thick, place container in warm water before using.

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PASTE #1

1/2 cup sugar
1/2 cup regular white flour
1 teaspoon alum
2 1/2 cups water
1/2 teaspoon oil of cinnamon

Mix the dry ingredients together in a medium sized pot. Gradually add **1 1/2 cup** of the water to the dry ingredients while stirring. Bring the mixture to a boil over medium high heat, stirring constantly. It will thicken, like cooked pudding. The mixture should be **clear and glossy**. Remove the mixture from the heat and gradually add the remaining water and oil of cinnamon. This is a thin paste. It can be stored in a covered jar or plastic squeeze bottle and applied with a popsicle stick or a brush. This paste can be used for papier mache and collage.

This paste is a very versatile base for other art materials. For **fingerapint**: Divide the mixture into plastic squeeze bottles or jars. Add dry tempera or food coloring.

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PASTE #2

2/3 cup regular white flour
4 tablespoons sugar
2 cups water
1/2 teaspoon oil of cinnamon

Mix the dry ingredients and the water in a medium sized pot. Cook over medium heat until thick and glossy, stirring constantly. Remove from the heat and add the oil of cinnamon. Stir until smooth and well-blended. This is a thick paste. It can be used for pasting paper to paper. Store in a covered jar or distribute to children in individual plastic film canisters. Apply paste with popsicle stick or brush.

This paste is a very versatile base for other art materials. For **fingerpaint**: Add 1 teaspoon dry tempera paint to 1/2 cup cooled paste. Store in a jar or plastic squeeze bottle. For **sawdust modelling mixture**: Add 1 cup sawdust to 1/4 cup cooled paste. Model. Let air dry. Allow a day or two for drying.

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PASTE #3

1/2 cup regular white flour
1/2 cup sugar
1/2 cup cold water
2 cups boiling water
1/2 tablespoon alum
1/4 teaspoon oil of peppermint

Mix flour and sugar in a medium pot. Slowly stir in cold water until smooth. Gradually add boiling water, stirring constantly to break up lumps. Bring the mixture to a boil, over medium high heat, stirring constantly, until thick and glossy. Remove the pot from the heat and add the alum. Stir until well mixed. Add the oil of peppermint, especially if the paste will not be used immediately. This is a good all purpose paste which can be used for papier mache. If it gets too thick after storage, thin with hot water.

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TRANSPARENT RICE PASTE

3/4 cup rice flour
2 tablespoons sugar
3/4 cup cold water
2 1/2 cups boiling water
1/2 teaspoon oil of cinnamon

Mix the flour and sugar together in a medium sized pot. Slowly stir in cold water to form a paste. Slowly add the boiling water, stirring constantly to make a smooth mixture. Bring the mixture to a boil over medium high heat, stirring constantly, until the paste is thick and glossy. Remove the pot from the heat and add the oil of cinnamon. Stir the mixture until well blended. Store in a covered container or plastic squeeze bottle. This is a good paste for tissue paper collage and other paper to paper pasting.

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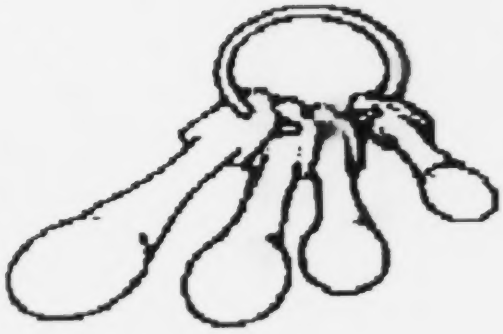
Fixatives



CHALK FIXATIVES

Colored chalks on manila or construction paper provide an exciting drawing experience for young children! Unfortunately, they can also provide frustration when they smear and colored chalk dust gets all over clothes, tables, and floor. Here are some simple formulas for fixatives which will help tame pesky chalk dust.

Pre-Drawing Fixatives

Be sure to use ABSORBENT paper for chalk drawing and wet the paper just prior to drawing. To retard drying, place the paper on a pad of dampened newspaper while drawing. The following mixtures can be sponged, sprayed or brushed on the paper.

1. 7 tablespoons of dry wheat paste stirred into 1 quart of water.
2. Equal parts of evaporated milk and water.
3. Fresh buttermilk.

Post-Drawing Fixatives

The following mixtures can be sprayed over finished chalk drawings.

1. Gum arabic dissolved in water to the consistency of thin cream.
2. Cheap commercial hair spray (in a well-ventilated room, when children are not present.)

Mixtures for Dipping Chalk While Drawing

1. Water
2. Equal parts of evaporated milk and water
3. Buttermilk
4. 6 - 8 tablespoons of sugar to an inch of water in a small container. Mix well until all of the sugar is dissolved. Soak chalk in the solution for 10 to 15 minutes. Draw with the chalk.

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Drawing & Transfer Materials

CRAYON MUFFINS

About 1 lb. of crayon stubs, with paper removed

Muffin tin to be used only for melting crayon

Divide the peeled crayon stubs into the muffin tin divisions. You can sort by color or allow for color mixes. If you have been teaching color theory, you may sort by complementary colors or analogous colors. Crayons with more clay than wax will melt more slowly, and are good for mixes which include waxy crayons. No release agent is needed, since crayons are greasy.

Place the filled muffin tin into an oven at 250 degrees Fahrenheit for about 20 minutes. Check frequently. Be prepared for the distinctive smell of baking crayons! When the crayons are melted, take them out of the oven to cool on a heatproof surface. When completely cool, crayon muffins can be "popped out" of the tin. Most children love these for drawing. They are especially good for children with physical handicaps who have difficulty grasping normal drawing materials.

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GIANT OIL CRAYONS

(CAUTION: THIS RECIPE IS RATED "R",
ADULTS ONLY.
This recipe is not recommended for children!)

2 - 3 oz. paraffin or colorless candle wax
2 teaspoons linseed oil or turpentine
6 teaspoons dry tempera
Cardboard toilet paper tube or paper cups or mini muffin tins
Aluminum foil tray or pie plate to place tubes on
A metal can for each color
Pot or electric frying pan
Potholder

Place the wax in the metal can. Put the can in a pot of water, just so that the water reaches about halfway up the can. Heat the water over medium heat just until the wax is melted. An electric skillet is good for this. Remove the pan from the heat. Add the oil or turpentine and stir until well mixed. Add the dry tempera. Stir well. Pour a small amount into the cardboard tube and allow to harden. Add the rest of the mixture. Repeat for each color.

Alternate method: Place a mini muffin tin in a square electric frying pan containing about an inch of water. Place about 1 oz. paraffin in each tin and melt. Remove tin from heat and add 2 teaspoons linseed oil or turpentine to each tin. Mix well and add 2 or 3 teaspoons different colored dry tempera to each tin. Cool completely. "Pop" the cooled crayons out of the tin.

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MAGAZINE PICTURE LIFT SOLUTION

4 tablespoons soap powder (not detergent)
1/2 cup hot water
2 tablespoons turpentine

Dissolve the soap powder in the hot water. Add the turpentine and allow to cool. To use: brush the solution over the magazine picture which you plan to "lift". Wait about 10 seconds. Place a piece of paper over the picture and rub the back of it with a spoon. The picture will be "lifted" onto the paper. This is a great technique for collage.

MAGAZINE TRANSFER

Turpentine
Magazine Pictures
Smooth Paper
Soft Pencil
Newspapers
Paper Towels, Paint brush or Small Rag
Scissors

Cut out the magazine picture you wish to transfer or hold it up to a window and trace the area to be transferred on the back. Place the magazine picture onto a stack of newspaper, wet the towels or rag with turpentine and moisten both sides of the picture. Place the picture right side down onto the white paper. Firmly and evenly cover the back of the picture with close pencil strokes. The picture must be held perfectly still while this is being done. When the back is completely covered with pencil strokes, lift it to reveal the transferred picture. NOTE: Expect letters and numbers to be reversed in the resulting print. This is a good technique for collage. Not all magazine pictures will transfer well, so test a small area when choosing pictures to transfer.

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